



# Aamir Khan's **PK** creates Bollywood history, reaches Rs 300 crore

Aamir Khan and the team of PK have started 2015 with a bang, with the film's domestic box office collection touching Rs 300 crore. It marks a new high for Bollywood as the highest earning (domestic) movie ever, protests against Aamir Khan-Anushka Sharma-starrer notwithstanding.

In fact, it seems like the controversies have only helped PK stay in news even after two weeks of its release. Directed by Rajkumar Hirani, the film is facing protests by some religious outfits for allegedly hurting religious sentiments. PK, which also features Sushant Singh Rajput in a pivotal role, earned Rs. 6.85 crore on Friday (January 2), Rs. 8.32 crore on Saturday and approx Rs. 6.16 crore on Sunday, which was the 17th day of the film's release. The film came out on December 19.

Interestingly, Aamir Khan's movies have been the benchmarks for box office collection of Bollywood films for some time. His

Ghajini was the first Hindi movie to cross Rs. 100 crore and 3 Idiots became the first Hindi film to

cross Rs. 200 crore. And now, PK has created a new category - the Rs. 300-crore-club. In 2013, Dhoom 3 averaged Rs. 265 crore on the ticket windows and Chennai Express collected around Rs. 258 crore in domestic markets. Salman Khan-starrer Kick averaged over Rs. 200 crore, one of the top grossers of 2014. In the process, PK has given Aamir Khan his second movie in the top-five grossers of Bollywood. Until now, the record was held by his 2013 action thriller, Dhoom 3. By crossing Rs 300 crore domestically, PK's worldwide gross collection (before tax) is set to be in excess of Rs 600 crore, the highest in Bollywood so far, surpassing Dhoom 3's collection of Rs 550 crore. The film was released in the traditional Bollywood territories abroad — North America, the UK, West Asia, Pakistan and Australia. It has become the biggest Bollywood import in North America and Australia this year. It was released in 840-plus screens abroad.

By Showbiz Desk

## BEHIND THE SCENE

# Sukalyann Bhattacharya

## Dancing between classical and contemporary

*The classical Manipuri dance is a sacred art form that had earned a lot of popularity in Bangladesh, India and many other parts of the world. But its survival is nowadays in question: audience's tastes and preferences have substantially changed. Star Showbiz asked Sukalyann Bhattacharya about the status of Manipuri dance in today's world and how blending can be helpful in holding on to the art. He is the first male Manipuri dancer from Kolkata who received national scholarship in Manipuri dance.*

**How are you blending Manipuri dance with the contemporary?**

I have been learning Manipuri dance for many years. I have also come to learn that classical dance knows no barrier and comes with the freedom of reengineering it. Of course, you have to do that with a lot of respect towards the original dance form, so that you do not dishonour it. I utilise Manipuri dance in different formats. I call it chemical synthesis.

**Do you regard yourself as a classical Manipuri dancer or as a contemporary?**

I am a contemporary Indian dancer. My dances are heavily influenced and built upon the Manipuri form. The balance, discipline and meticulousness of Manipuri dance is supreme; Manipuri dance contributes hugely in what I do.

**What do dancers, who want to stick to Manipuri in its pure, classical form, think about this view?**

Indeed, there are some Manipuri dancers who are abiding by the pure, classical form. But, most of the Manipuri dancers use some sort of blend or different technologies to aid their performance. This is because nowadays the attention span of audience is very short. Not many people want to sit for half an hour seeing a classical dance performance. Blending is

vital.

**How can Manipuri survive? Also, we don't see many people learning Manipuri dance. And those who are doing are blending it with other forms.**

You are absolutely right. The platform has become tiny. It will be very hard if you want to learn Manipuri dance and preserve it in its original form and present it in front of the audience that way: You have to dedicate your entire life to it.

In this day and age, we cannot afford to give our entire time to Manipuri dance. But the government of West Bengal and India at large is striving to preserve and uphold Manipuri dance. It is doing that by, for example, providing national scholarships to students and salary grants to those working in Manipuri Nartanalaya. Nevertheless, Manipuri dance requires some improvising and upgrading in order to make it more marketable in today's world. **You have come to Bangladesh many times and have worked here. What do you think about the dancers here? What is the scenario like?**

I have worked with Sadia Islam Mou – a very beautiful and fabulous dancer. I have also worked with Shamim Ara Nipa. This woman has dedicated her entire life to dance. I am enthralled by her sincerity. I have worked with many other Bangladeshi dancers. There are many who have taken this art seriously and professionally – and they are doing fantastic. But on the other hand, I see classical dance shows on TV that feature the same, old elements with a rigid frame of mind. West Bengal has escaped away from this. Dance does not have any language barrier. Dance is a universal language. We can think of dance in different dimensions and storylines. The possibilities are endless.

By M H Haider

